

**SMASH**

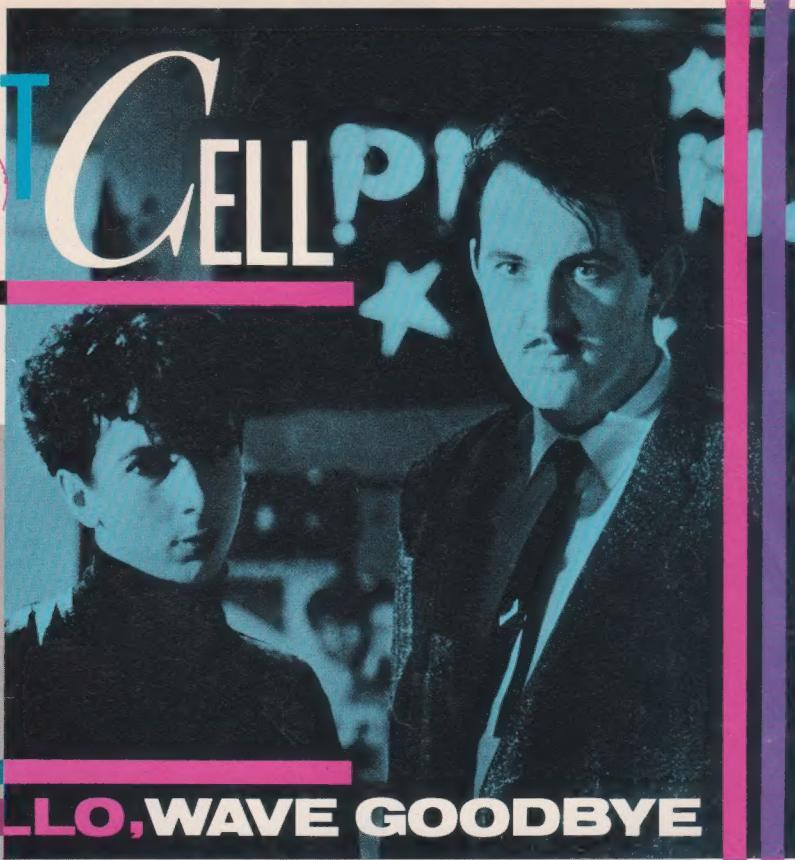
**HITS**

**Depeche Mode**



**Colour features on The Fun Boy Three &  
Bananarama & The Go-Go's & Video & songs by  
Soft Cell & Shakin' Stevens & The Mobiles & lots more...**

# SOFT CELL



## SAY HELLO, WAVE GOODBYE

Standing in the door of the Pink Flamingo  
Crying in the rain

It was a kind of so so love  
And I'm gonna make sure it never happens again  
You and I had to be  
The standing joke of the year

You were a sleep around  
A lost and found  
And not for me I fear

I tried to make it work  
You in a cocktail skirt  
And me in a suit (well it just wasn't me)

You're used to wearing less  
And now your life's a mess  
So insecure you see  
I put up with all the scenes  
And this is one scene

That's going to be played my way

### Chorus

Take your hands of me  
I don't belong to you, you see  
Take a look at my face  
For the last time  
I never k r w you  
You never knew me  
Say hello goodbye  
Say hello, wave goodbye

Under the deep red light  
I can't see the make up sliding down  
Hey little girl you will always make up  
So take off that unbecoming frown  
What about me  
Well I'll find someone  
That's not going cheap in the sales  
A nice little housewife  
Who'll give me a steady life  
And won't keep going off the rails

### Repeat chorus

We've been involved  
For quite a while now  
And to keep you secret has been hell  
We're strangers meeting for the first time O.K.?  
Just smile and say hello  
Say hello then wave goodbye  
Say hello then wave goodbye  
Say hello then wave goodbye  
Say hello, wave goodbye  
Say hello then wave goodbye  
Say hello, say goodbye

Goodbye

Say goodbye

Say goodbye

Goodbye

Words and music by D. Ball/M. Almond. Reproduced by permission Metropolis/Warner Bros. Music Ltd.  
On Some Bizzare Records.

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# RONNY

To Have And Have Not

blue cabaret

and free track

if you want me to stay

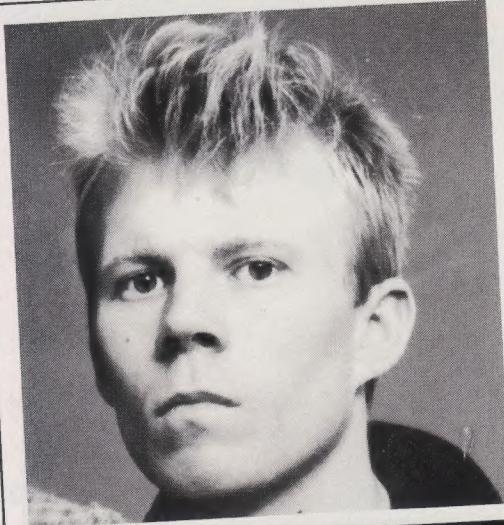
Available as 7" and 12" Single

limited edition



# A CLEAN BREAK

"It's a Him And Us situation," according to Depeche Mode. The Him (songwriter Vince Clarke) has gone off on his own. The Us (Messrs Gahan, Gore and Fletcher) fearlessly face the future. Mark Ellen buys omelettes and alcohol. Eric Watson provides the longer-lasting snap.



**Vince Clarke** — "a loner, I don't think anyone knows him" — Dave; "he'd starve himself to save up for something" — Andy; "tries hard, if he sets out to do something he does it" — Martin.

"I never expected the band to be this successful. I didn't feel happy. Or contented. Or fulfilled. And that's why I left."

Vince Clarke prods at an almost forgotten chicken omelette and then resumes his tale of woe.

"All the things that come with success had suddenly become more important than the music. We used to get letters from fans saying: 'I really like your songs'; then we'd get letters saying: 'Where do you buy your trousers from?' Where do you go from there? There was never enough time to do anything," he adds, mournfully. "Not with all the interviews and photo sessions."

The obvious reaction to all this would seem to be: what did he expect? By way of reply, Vince embarks on a succession of old music biz chestnuts about "wanting more control" and wanting to "keep playing small venues", the kind of things The Police were always babbling on about 'till they found they could fill Wembley Arena three nights running.

The reason's obvious. When the time came to cross that crucial bridge between Basildon cult heroes and British public property, Vince simply decided he wasn't the man for the job after all. And left. Contrary to the statement by Mute Records, he won't even contribute songs anymore.

He's now devoting his time to recording with a 20-year-old blues singer called Genevieve Alison Moyet in their new electronic duo named Yazoo.

"I met her," he recalls, wistfully, "as she floated ashore on a boat from Afghanistan, heard her singing and formed the band . . ."

I'm not so sure about this.

"Oh, alright then — she comes from Basildon," he grins.

If it's any help, the rest of the band call her "Ali".

Success, on the other hand, seems to settle on the three remaining sets of shoulders with all the ease of a tailor-made suit. They're just off for a brief club tour of the States, their LP's just



**Martin Gore** — "nice hair, funny beard, you could never hold anything against him" — Dave; "very quiet, introvert, reliable" — Andy; "he's a genius but he doesn't know it" — Vince.

charted there before even being officially released, they've signed distribution deals just about everywhere bar Japan, they've a new UK single out — "the band's best ever", Vince modestly claims — they've secured his replacement, Alan Wilde, for stage work, they haven't got a single day's holiday in the next five months and — frankly — they're loving it. Who's complaining?

Over a couple of glasses of lager in a pub in South London, they don't appear to regard those early amateurish days in the band's career with quite the same nostalgia as Vince. "Remember when the 'light show' was one neon bulb in a wooden box?" Peals of laughter rise above the blaring juke-box.

A mention of Vince's departure and silence is swiftly restored. "There's a bit of a block between us . . . It's a Him and Us situation".

It soon transpires that they've seen or heard little of the errant Vince since he opted to leave at the close of the last British tour.

Even that was after a European tour on which he'd tended to "sit up the front of the van, saying nothing". Noting these early warning signs, Martin began to take on the lion's share of the song-writing which, Andy claims, "has brought us together much more as a band. Before we used to rely on Vince; now we've got to try a lot harder. And it'll be different," he adds. "Martin writes music around his words, whereas Vince used to write the tunes first and then fit the lyrics to them."

No bad thing, I suggest. After all, the words to "New Life" were a little on the 'wee' side.

Andy can't suppress a smile. "Words," he declares, "were never Vince's strong point. As a matter of fact, we were sometimes quite er, embarrassed by his stuff! We didn't understand a lot of his songs. He'd never tell us what they were about!"

"I remember," says Dave, with a distinctly pained expression, "walking through town in Basildon one night and I saw



**Andy Fletcher** — "nice enough bloke, bit clumsy at times but he can't help that" — Dave: "likes to wind people up" — Martin: "a great make-believe sense of humour, a bit tactless" — Vince.



**Dave Gahan** — "Good-looking chap (so he tells us), worries a lot, doesn't get a lot of sleep, generous" — Andy: "very argumentative" — Martin: "his greatest charm is his vulnerability" — Vince.

these two girls following along behind me. I knew they'd recognised me. And they start singing, y'know, (high-pitched squeak) *I stand still stepping on a shady street*. And I start walking a bit faster," he laughs, "turns me collar up like this! And I start ... (wails) *And I watch that man to a stranger*. And I'm thinking: 'oh no, this is embarrassing! Do they understand these lyrics?!

Perhaps they do and we don't!"

"After 'New Life,'" Andy takes over, "a lot of people thought Depeche Mode were 'sweet' and 'cute' and everything, and we wanted to show them we could be a lot of other things as well. On the new B-side, 'Reason To Be', we tried to ... pause while they all burst out laughing again ... 'we tried to sound ... really ... mean! Didn't work though,'" he admits.

Perhaps part of the blame for the band's slightly self-conscious image could be placed on their lack of on-stage visuals. Rocketed from virtual obscurity

to three fair-sized hit singles in a matter of months, they readily admit they hadn't had the time to adjust the live act accordingly. One minute, Croc's in Basildon; the next, the Lyceum Ballroom in London. Six times as big and no way to fill up the vast empty space behind them. No film, no slides, no backdrops. A couple of straw hats, a few suits and that was your lot. It speaks reams for the quality of their music that they still set the whole place on its feet.

"Better than fifteen months ago," says Dave defiantly. "You should have seen us then! Andy used to wear these plus-fours, football socks and slippers. It was so funny!" He waves an arm to silence the protesting Andy. "And Martin had half his face painted white. And Vince looked like this Vietnamese refugee — he'd tanned his face, had black hair and a headband!

"We've had loads of ideas since then, but ended up using none of them. One idea was to have these drum majorettes on stage. Another was to have

someone up top operating these life-sized puppets. The thing is," he points out, faced with the eternal problem that tends to afflict motionless synthesiser bands, "you can't have films and slides and things like that because it's all been done before and people'll say: 'oh it's not as good as The Human League' or whatever!"

Still, nothing's proved quite as strenuous as the shaking off the dreaded "New Romantic" tag. Dave puts it this way: "Obviously the sort of people who buy Duran Duran or Spandau Ballet records might buy ours as well, but I think we're in a slightly different market. A slightly older market. There's not so many New Romantics in our audience as there used to be. Not so many frilly shirts. I mean we've done about thirty interviews — mostly in Europe — where they say (hock German accent): 'are you zese Bleetz Keedz please?' Or 'Are you zis Futurist scene?' and getting the cameras to focus on my 'nose earring' as they call it. And all we can do is deny it and

then they go and print this right next to these awful photos of us in frilly shirts! That was from the first photo session we ever had done and they were so bad! They keep turning up all over the place."

"That," asserts Martin, "is why we'll never be like Duran Duran. 'Cos our photos are so awful!"

These minor hurdles aside, they're doing alright for a band who agree they were "in the right place at the right time," though Andy's approaching the new year with caution.

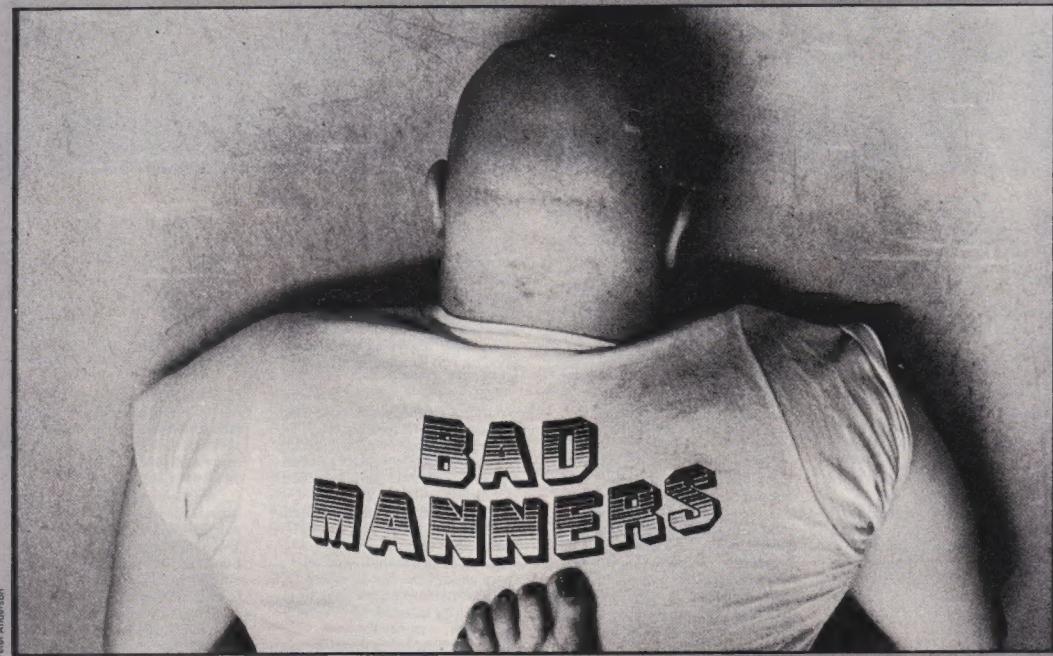
"We realise 1982's the most important year for us. We either establish ourselves or go to pot. What do I hope to achieve?" he ponders. "A couple more hit singles in the bag and a copy of the album that doesn't jump."

"We just want our fans to stay with us," Dave decides. "Because we'll deliver the goods, don't you worry. Here ... that might get into 'Quotes Of The Year' next Christmas!"

Well, 'Quotes Of January' at very least.



It's funny the difference a hat can make. Back in '79 Pauline Black (above), was one of the lads in Selecter with her titter and tonik togs. Come '82 and the band's demise, she's all soft focus and soft curls (right). As well as writing and rehearsing new material, she's appearing in a play called "Trojans" at London's Riverside Studio from January 27 to February 21. Written by one Farrukh Dhondy, it's an ultra 'modern' update of the Greek myth about the Trojan women. Pauline sings and acts through the romp.



Pic: Peter Anderson

Is the back of your head a thing of beauty? Doug Trendle reckons his is. From the rear — as this snap makes uncomfortably clear — our Doug resembles a very large toe with a couple of ears either side. (For those

wanting an idea of scale, check the foot ruler down below). Band news: a European tour in March with a new single in tow. Can you face it?

# Haireut One Hundred

## LOVE PLUS ONE

I, I went off to the right  
Without saying goodbye, goodbye  
Where does it go from here  
Is it down to the lake I fear

Ay ah ah ah ah  
Ay ah ah ah ah  
Then I call  
Ring (ring), ring (ring), ring (ring), ring (ring)  
La, la love plus one  
Ring (ring), ring (ring), ring (ring), ring (ring)  
When I call love

Give love some soul  
If I may be quite so bold  
Where does it go from here  
Is it down to the lake I fear

Ay ah ah ah ah  
Ay ah ah ah ah  
Then I call  
Ring (ring), ring (ring), ring (ring), ring (ring)  
La, la love plus one  
Ring (ring), ring (ring), ring (ring), ring (ring)  
La, la love plus one  
Ring (Anna), ring (Anna), ring (Anna), ring (Anna)  
La, la love plus one  
Ring (Anna), ring (Anna), ring (Anna), ring (Anna)  
When I call love  
  
Love plus one  
Repeat to fade

Words and music by Nick Heyward  
Reproduced by permission Bryan Morrison Music Ltd.  
on Arista Records



## ORCHESTRAL MANOEUVRES in the dark

### *Maid Of Orleans*

If Joan of Arc  
Had a heart  
Would she give it as a gift

To such as me  
Who longs to see  
How an angel ought to be

Her dream's to give  
Her heart away  
Like an orphan on a wave

She cared so much  
She offered up  
Her body to the grave

Words and music by McCluskey  
Reproduced by permission Dindisc/Dinsong Ltd.  
On Dindisc Records

## REQUEST SPOT

ARTIST: Go-Go's  
TITLE: We Got The Beat  
LABEL: I.R.S.  
YEAR: 1981  
REQUESTED BY: Adam Spence,  
London SW18.



See the people walking down the street  
Fall in line just watching all their feet  
They don't know where they want to go  
But they're walking in time

They got the beat  
They got the beat  
They got the beat, yeah  
They got the beat  
All the kids just getting out of school  
They can't wait to hang out and be cool  
Hang around till quarter after 12  
That's when they fall in line

They got the beat  
They got the beat  
Kids got the beat, yeah  
Kids got the beat

Go-Go music really makes us dance  
Doing the Pony puts us in a trance  
Do the Watusi, just give us a chance  
That's when we fall into line

'Cause we got the beat  
We got the beat  
We got the beat, yeah  
We got it

We got the beat  
We got the beat  
We got the beat  
Everybody get on your feet

We got the beat  
We know you can dance to the beat  
We got the beat  
Jump back  
Get down  
We got the beat  
Round and round and round  
We got the beat  
Repeat to fade

Words and music by C. Caffey  
Reproduced by permission Chappell Music Ltd.  
On I.R.S. Records

# GOT GO'S

"The weird thing is we've sold nearly a million albums back home and about 20 in the UK," say The Go-Go's, sounding a little bemused that anyone anywhere could resist their charms. But they mean to change all that. They're a Hollywood band. They play to win.

Belinda Carlisle, round and rosy-cheeked singer, went there when she quit her California home and high school one hot summer. "It's a place for dreamers," she said, then promptly translated the myth into a less dewey-eyed reality. "It's for people who want to make it!"

She met guitarist Jane Wiedlin early in '78, just as British punk bands like the Buzzcocks, Pistols and Clash were penetrating the lazy West Coast consciousness. Naturally, they couldn't really understand the raging rebelliousness those bands expressed but they did, erm, 'relate to' the do-it-yourself spirit.

It suddenly struck Belinda, a member of the Beatles Fan Club at seven, that she needn't be an admiring listener all her life.

If The Go-Go's started out as a 'punk' band it was only because, in America, it was another word for 'awful'. When they'd learnt how to tune a guitar and play real joined-up chords it emerged that they were actually a pop group.

The present line-up gathered gradually as Charlotte Caffey (lead guitar/vocals) and the thunderous Gina Schock (drums) joined up, followed finally by Kathy Valentine, a much-travelled Texan, once a member of our very own Girlschool, who replaced bassist Margot Olavarro on New Year's Eve, 1980. Margot was seen on their first British tour supporting Madness and her fate illustrates another aspect of what it takes to be a cuddly Go-Go in your early 20s and survive the Hollywood assault course.

She was laid low by hepatitis when the band were booked for a three-nighter at the prestigious Whiskey A Go Go in Los Angeles. Kathy, a guitarist, learnt bass and the set inside five days and Margot was out on her ear. "You couldn't deny the fact we were a better band with Kathy — so what are you going to do?"

Belinda mused.

That Madness tour which led to the one-off Stiff single "We Got The Beat" had been exciting, but not easy. Go-Go's music is light and, in those days, the girls were heavy — as in puppy fat. "Often we were playing for skinheads who only wanted ska," recalled a slimmer Belinda. "Madness encouraged us a lot though. They helped us to learn that we couldn't rely on an audience always liking us, we had to be ourselves regardless."

In the States it worked. Police manager Miles Copeland spotted them when they were filming their slot for the "Urgh!" movie. For about six months he harassed them until they signed to his IRS label (an 'independent' licenced to A&M) in April last year.

He offered them former Blondie producer Richard Gottehrer to handle their LP debut and warned them he was going to tour their tails off. The Go-Go's ran over-time and over-budget in the studio, but delivered IRS's first hits: Top Twenty album with "Beauty And The Beast" and single with "Our Lips Are Sealed".

Over there the girls are up for so many of the music industry's annual Grammy awards that Belinda couldn't remember them all, though they included Best New Group and Best Album Cover for a sleeve which neatly sums up their appeal. On the front they're unrecognisable, swathed in towels and faces daubed with cosmetic mud-packs. Glamour denied. On the back individual shots catch them in variations on the traditional starlet-in-bubblebath routine. Rampant titillation.

Evidently for America their image has it both ways. Spunky and cute. Whether a British audience will bite the bait or take to their currently rather empty sound and songs remains to be seen.

Their next chance to persuade you is a single called "Automatic", out in February. Anyway The Go-Go's insist they like us in an upside-down sort of way. "We get on cloud nine sometimes and working here deflates our egos," said Belinda, seeming grateful for our lack of interest.

**Mike Stand**

Colour picture (left to right): Gina Schock (drums), Jane Wiedlin (guitar), Charlotte Caffey (guitar), Belinda Carlisle (vocals), Kathy Valentine (bass).



GO-GO'S

# BLITZ

## FATHERS DAY

Surfing on the success of his recent Variety Show performance — and that of daughter, Kim — **Marty Wilde** has his first single out for God knows how long on January 29. That's Marti down below, back in the '50s when he was packing 'em in with toons like "Teenager-In-Love". The new one's called "In Dreams", written by another '50s pop idol Roy Orbison, and produced by Pete Bellotti who's been at the controls for Donna Summer lately. Synths are expected.



It's the return of "Fascinating Facts"! Did you know . . . that the line "I don't need no suitcases because the truth loves to go naked" in **BowWowWow's** new single "Wild In The Country" refers to one of the original names for Malcolm McLaren's "Sex" Shop — "Craft Must Wear Clothes But The Truth Loves To Go Naked"?

Now you can't get much more fascinating than that!

Rumours abound that **Japan** are thinking of splitting up. Not so, according to their record company. Virgin claim the band have been on the verge of packing it in at least three times already in their career and insist they're just intending "to take time off away from each other".

## NO FUN

Fun Boy **Lynval Golding** has been badly hurt in an attack in his home town of Coventry. He and Neville Staples were in a local nightclub, presenting a copy of their new single "It Ain't What You Do, It's The Way That You Do It," and became caught up in a fight between two rival gangs.

As if this wasn't bad enough, some idiot printed his home address in a Coventry newspaper and his flat was then promptly burgled.

Lynval was in intensive care after receiving a total of thirty-two stitches in his throat and beneath one eye. The rest of the group, not surprisingly, are "extremely shocked and upset".

All this happened after we talked to Terry Hall (see pages 20/21).

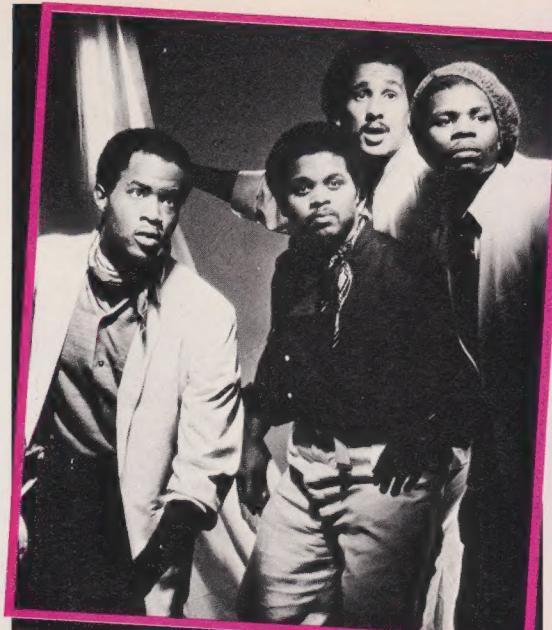
The new **Stevie Wonder** single, "That Girl", is taken from his upcoming album, "Stevie Wonder's Original Musiquarium". Although most of the album is made up of previously released material (songs like "Superstition", "Master Blaster" and "Sir Duke"), "That Girl" is one of a handful of new songs featured.

**UB40's** old label, Graduate, have just been presented with the world's first ever half gold disc. CBS in Australia apparently told them that if the band toured there, they'd be sure of selling a quarter million records and thus secure a gold disc.

They didn't, but still chalked up 125,000 copies of "Food For Thought". Hence the half disc. Sales being still on the increase, the other half can't be far behind.

**ABC's** new single should be out in the shops on January 29. It's "Poison Arrows" backed by "Man Trap" and produced by Trevor Horn of Buggles.

**XTC** release their fifth LP on February 12. A double set, it's entitled "English Settlement".



CENTRAL LINE: Left to right: C. Beckles, Camelle G. Hinds, Lipson Francis, Henry Defoe.

With "Walking Into Sunshine" riding high in the American disco charts and their debut album just released to enthusiastic reviews, **Central Line** are shaping up as the first British funk band to really break through in America.

"We seem," says Linton C. Beckles, lead singer, "to be more accepted in the US than we are in the UK."

Which is odd, given the fact that Central Line have been working away in Britain for about four years now. And though they've been largely overlooked in the recent enthusiasm for all things British and funky (Bev Hillier excepted) they've been producing rhythm and blues-based dance material of a consistently high standard.

Central Line were born in April 1978 out of the ashes of East London group TFB, whose members also included Kenny Wellington (now trumpeter with Light Of The World) and Errol Kennedy (these days drumming with Imagination). Their first single, "What We Got (It's Hot)", led to tours with acts like Roy Ayers, The Real Thing and Grover Washington. The follow-up, however, sank without trace and a re-think was called for. The result was last February's "You Know You Can Do It", which did well in both the national and disco charts and, as Linton puts it, "set us on the road

to recovery".

They then teamed up with the production skills of Roy Carter, ex-Heatwave and old friend of Linton's, and the outcome was "Walking Into Sunshine", followed by the "Breaking Point" album and single "Don't Tell Me".

"I'll tell you one thing," Linton insists when we get on to the subject of British funk bands. "None of them sound American. Not one. I'm reading all the time in the music papers that such and such a band sound American and such and such doesn't. None of them do. When the Americans listen to a British band they say: 'Man, this sounds different'."

Linton attributes their American success to the fact that they write songs, rather than just stringing together a few meaningless clichés. "And hopefully we're opening a few doors for other people to follow."

Junior Giscombe will be the next one, Linton reckons. His excellent single "Mama Used To Say" was cruelly ignored over here, but is apparently getting played everywhere in New York.

"I tell you man, America is looking forward to more things from the UK. But if you want to make it big, it's good songs that will do the trick."

Too right.

**Dave Rimmer.**



Self-taught John Coghlan, 30, has had a hand in the success of Status Quo, The Who, The Jam and The Pretenders.

microphone... born in Zimbabwe.

Not a bad way to start...



She's been a star since the '60s, but Cher's still got it. The Queen of Pop is currently on tour with her son, Sonny, and his band, The Ramones. Cher's latest single, "Dead Ringer", is a remake of the 1965 hit by Sonny & Cher. The original was a smash hit for Sonny & Cher, and the new version is sure to be just as popular. Cher's got a great voice and a great personality, and she's still as beautiful as ever. She's definitely a true icon of the music industry.

he first tried his hand at the mic

in 1965, when he was 17. Now he's

24 and has just signed with a major

label. "I'm not a natural singer,"

says John Coghlan, who has

been writing songs for 10 years.

He's been a member of The Who,

The Jam, The Pretenders and

the Diesel Band, and he's

now writing for Status Quo.

He's also written for

the Who, The Jam, The

Pretenders and

the Diesel Band.

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## EXIT STATUS CYMBALS



Eric Andreev/Camera

The result of saying "bye bye" to the barber's (left) Coghlan in '65 and (right) the late '70s

One of the longest running sagas in British pop, **Status Quo**, has just entered another chapter. Drummer John Coghlan has decided to pack it in and devote more time to his own group, John Coghlan's Diesel Band, "to get back to playing the clubs again".

For those unaware of Quo's startling track record, here's a brief potted history:  
1962 Formed as The Spectres, "Peckham's answer to Kenny Ball". John on drums, Alan Lancaster bass, Francis Rossi guitar and Jess Jaworski on organ.  
1965 Jess left to be replaced by organ-player Roy Lynes. They

continue their residency at Butlins Holiday Camp Minehead

1967 Roy leaves and the band change their name to The Status Quo

1968 Their first rec. hit, "Pictures Of Matchstick Men". Rick Parfitt, a friend from Butlins, joins on guitar. Shortly after they change again to just Status Quo.  
1982 Ichir, now known to his mates as "The Mad Turk", quits as Rock N Roll notches up their 23rd UK single

Quite some staying power, eh? According to our calculations, the next one'll be packing his bags sometime in 1996



**Joey** of The Ramones and **Cher** of The Italians (pictured slouching around above) have formed a temporary alliance to revive the '60s hit "I Got You Babe". This vintage heart string-tugger was a giant hit in 1965 for hippy double act Sonny

and Cher. Eagle-eyed Meat Loaf fans will no doubt have spotted the aforementioned Cher gyrating around on Mr Loaf's video for "Dead Ringer", looking remarkably well-preserved for someone of her years. (Back in the knife box, you! — Ed.)

# BITZ 'N PIECES

## ALL TIME TOP 10

### THEREZE (of Dollar)

1. **ABBA: Dancing Queen** (Epic) The most classic pop record ever made.

2. **NICK GILDER: Hot Child In The City** (Chrysalis) My most favourite raunchy rock track. Number One in the USA but unfortunately didn't make it over here.

3. **10cc: I'm Not In Love** (Mercury) The most lusciously produced ballad I've ever heard.

4. **DIRE STRAITS: Romeo And Juliet** (Vertigo) Great lyrics.

5. **THE BEATLES: All You Need Is Love** (Parlophone) My favourite Beatles track and who could have a Top Ten without a Beatles track?

6. **ELVIS COSTELLO: Oliver's Army** (Radar) My favourite of Elvis's original style.

7. **DAVID BOWIE: Ashes To Ashes** (RCA) The video combined with the LP makes this the most memorable of Bowie's recordings.

8. **CHRISTOPHER CROSS: Sailing** (Warner) Most relaxing, lovely production.

9. **WINGS: Band On The Run** (Apple) The whole LP is great but the title track brings back happy memories.

10. **JOHN LENNON: Imagine** (Apple) A very commemorative song and the sentiment behind it is something I think everyone should endorse.



## INDEPENDENT SINGLES TOP 30

The current listening pleasure of a Smash Hits scribbler. This time, **David Hepworth**.

1. **XTC: English Settlement** (Virgin)

2. **ROBERT PALMER: Some Guys Have All The Luck** (Island)

3. **DUSTY SPRINGFIELD: Dusty In Memphis** (Mercury)

4. **SIOUXSIE & THE BANSHEES: Once Upon A Time** (Polydor)

5. **THE JACKSONS: Triumph** (Epic)

## INDEPENDENT ALBUMS TOP 10

# DISCO TOP 40

1. WHAM: Last Christmas	2. WHAM: Last Christmas	3. WHAM: Last Christmas	4. WHAM: Last Christmas	5. WHAM: Last Christmas
6. WHAM: Last Christmas	7. WHAM: Last Christmas	8. WHAM: Last Christmas	9. WHAM: Last Christmas	10. WHAM: Last Christmas
11. WHAM: Last Christmas	12. WHAM: Last Christmas	13. WHAM: Last Christmas	14. WHAM: Last Christmas	15. WHAM: Last Christmas
16. WHAM: Last Christmas	17. WHAM: Last Christmas	18. WHAM: Last Christmas	19. WHAM: Last Christmas	20. WHAM: Last Christmas
21. WHAM: Last Christmas	22. WHAM: Last Christmas	23. WHAM: Last Christmas	24. WHAM: Last Christmas	25. WHAM: Last Christmas
26. WHAM: Last Christmas	27. WHAM: Last Christmas	28. WHAM: Last Christmas	29. WHAM: Last Christmas	30. WHAM: Last Christmas
31. WHAM: Last Christmas	32. WHAM: Last Christmas	33. WHAM: Last Christmas	34. WHAM: Last Christmas	35. WHAM: Last Christmas
36. WHAM: Last Christmas	37. WHAM: Last Christmas	38. WHAM: Last Christmas	39. WHAM: Last Christmas	40. WHAM: Last Christmas

**FIRST RECORD:** "School's Out" by Alice Cooper.

**FIRST CONCERT:** A Billy Graham Biblical extravaganza in Sheffield.

**PREVIOUS JOBS:** Mac-Market warehouse and computer operating job at Spear & Jackson's in Sheffield; being in The Human League.

**PREVIOUS BANDS:** Musical Vomit Mk's 1/4, Dead Daughters, The Future.

**GIRLFRIEND:** Jane.

**HOME:** I'd like to live in a flat in Tower Bridge.

**ACTORS:** Robert De Niro, Peter O'Toole, Dirk Bogarde.

**FILMS:** Taxi Driver, The Ruling Class, Death In Venice.

**T.V.:** Get Out Of That, Weekend World, Wildlife On One.

**FOOD:** Brown rice, squashed bananas, brown bread and muesli.

**BOOK:** "Trouble And Strife" by David Bailey.

**PET HATE:** Landlords. They should be 'topped'.

**SOCKS:** Grey.

**HERO:** Tony Benn.

**HEROINE:** Charlotte Marsh (grandmother)

**PROUDEST ACHIEVEMENT:** Becoming a Managing Director.



**NAME:** Ian Craig Marsh.

**BORN:** 11.11.56.

**EDUCATED:** Walkley Infant Junior School and Myerscrogue Comprehensive, Sheffield.

**HIGH POINT:** Being expelled as an undesirable subversive element in the 8th form.

**FIRST CRUSH:** Snow White.



•REFORMATION•

# SPANDAU BALLET

THE NEW SINGLE  
AVAILABLE IN  
12" & 7"  
VERSIONS

S H E   L O V E D   L I K E   D I A M O N D



# XTC

## Senses Working Overtime



Hey, hey, the clouds are whey,  
There's straw for the donkeys and  
The innocents can all sleep safely

All sleep safely

My, my, sun is pie  
There's fodder for the cannons and  
The guilty ones can all sleep safely  
All sleep safely

And all the world is football shaped  
It's just for me to kick in space

### Chorus

And I can see, hear, smell, touch, taste  
And I've got one, two, three, four, five  
Senses working overtime

Trying to take this all in  
I've got one, two, three, four, five  
Senses working overtime  
Trying to taste the difference  
Between a lemon and a lime  
Pain and pleasure and  
The church bells softly chime

Hey, hey night fights day  
There's food for the thinkers and  
The innocents can all live slowly

All live slowly

My, my, the sky will cry  
Jewels for the thirsty and  
The guilty ones can all die slowly

All die slowly

And all the world is biscuit shaped  
It's just for me to feed my face

### Repeat chorus

And birds might fall from black skies  
And bullies might give you black eyes

But to me they're very, very beautiful (England's glory)  
Beautiful (striking beauty)

And all the world is football shaped  
It's just for me to kick in space

And I can see, hear, smell, touch, taste  
And I've got one, two, three, four, five  
Senses working overtime

Trying to take this all in  
I've got one, two, three, four, five  
Senses working overtime  
Try to tell the difference  
Between the goods and crime  
Dirt and treasure and there's  
One, two, three, four, five  
Senses working overtime

Trying to take this all in  
I've got one, two, three, four, five  
Senses working overtime  
Trying to taste the difference  
Between a lemon and a lime  
Pain and pleasure and  
The church bells softly chime

Words and music by Andy Partridge  
Reproduced by permission Virgin Music Ltd.  
On Virgin Records

# OH JULIE SHAKIN' STEVENS

Woh-woh Julie,  
If you love me truly  
Do you want me Julie  
To be, to be your very own

Julie love me only  
Julie don't be lonely  
'Cause I want you only  
To be, be my very own

Baby don't leave me  
Honey don't grieve me  
Julie why leave me alone  
Stay with me baby  
Lay with me maybe  
Honey don't leave me alone

Julie never leave me  
Please don't deceive me  
Julie oh believe me  
And be, be my very own

Woh-woh Julie,  
If you love me truly  
Do you want me Julie  
To be, be your very own

Baby don't leave me  
Honey don't grieve me  
Julie why leave me alone  
Stay with me baby  
Lay with me maybe  
Honey don't leave me alone

Julie never leave me  
Please don't deceive me  
Julie oh believe me  
And be, be my very own

Woh-woh Julie,  
If you love me truly  
Do you want me Julie  
To be, to be, to be, to be, to be your very own  
To be, to be, to be, to be, to be your very own

Words and music by S. Stevens  
Reproduced by permission Shaky Music Ltd.  
On Epic Records



# THE MOBILES

## Drowning in Berlin



Awake, a dream  
In the distance a scream  
Advanced, entranced  
Taking only a chance

In and out my mind goes  
In and out it goes to show me it's cruel  
My trust in you  
Berlin is drowning me  
In and out my mind goes  
In and out it goes to show me it's cruel  
My trust in you  
Drowning in Berlin

Enraged, incensed  
There's no reason, no sense  
Awake, a dream  
In the distance, a scream

In and out my mind goes  
In and out it goes to show me it's cruel  
My trust in you  
Berlin is drowning me  
In and out my mind goes  
In and out it goes to show me it's cruel  
My trust in you  
Drowning in Berlin

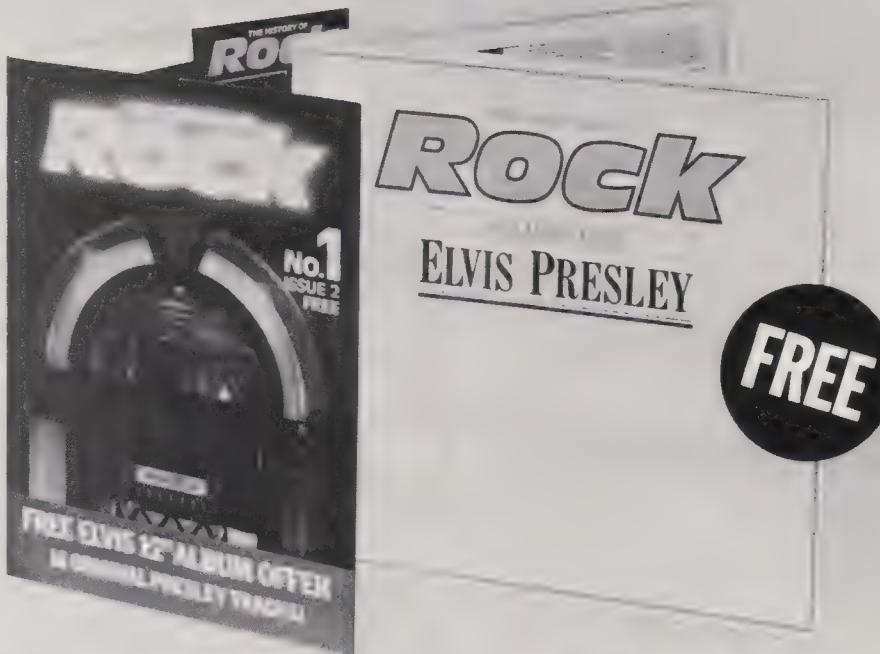
Sind sie allein in Berlin?  
Sind sie allein in Berlin?

In and out my mind goes  
In and out it goes to show me it's cruel  
My trust in you  
Berlin is drowning me  
In and out my mind goes  
In and out it goes to show me it's cruel  
My trust in you  
Drowning in Berlin

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# Twenty five years of Rock.



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# S

## SINGLES

Reviewed by  
Mark Ellen



**DEPECHE MODE: See You (Mute).** Light years ahead of the rest. Listening to this you can hardly believe that — even a year back — the mention of 'synthesised pop' conjured up images of doomy one-dimensional treks to the space-lab in even the most light-hearted of listener. 'See You' sounds warm, colourful and surprisingly durable and even has a few Beach Boys harmonies thrown in. If it doesn't make Number One, I'll write and complain.



**THE JAM: Town Called Malice (Polydor).** In which Weller lashes his obsessive 'suburban' images — about housewives clutching milkbottles and the like — to a fairly belting backbeat lifted from the early '60s soul style of The Supremes. Pity he didn't nick a tune while he was about it.

**JAPAN: European Sen (Hansa).** A remixed version from the "Assemblage" LP with all the usual Japan hallmarks in tow — jazz bass and tons of arty sound textures that fail to combine into an overall sound. Just what is attractive about that fearful bloodless drone David Sylvian prefers to 'vocals'? Will somebody tell me?

**SOFT CELL: Say Hello Wave Goodbye (Some Bizzare).** A

risky release, this. Miles apart from the LP version but still sorely lacks the briskness and balance of the last two singles and thus leaves their weaker points wide open for inspection. Notably Marc Almond's wafer-thin lyrics. Wants to find "a nice little housewife" he says. Worrying.

### MODERN ROMANCE: Queen Of The Rapping Scene (Nothing Ever Goes The Way You Plan) (WEA).

Ancient music biz proverb: being corny earns you big bucks. And you can't get much cornier than this. They've licked all the salsa bands with the right credentials and now look all set to pip the hip rapping outfitts like Funkapolitan to the post with this one, their best yet. A thrilling saga about Geoff Deane trying to pick up "the mistress of the microphone", strewn with hysterical Pink Panther-type furynshe accents. Notty but nice.

**BOWWOWWOW: Go Wild In The Country (RCA).** The theme tune for the band's latest "leisure concept". No more skates and technology: it's all romping in pastures, hunting, fishing and generally making A Very Loud Noise. Not wearing a lot of clothes, either. This won't sell as just too cluttered to sound convincing on the radio. Shame.



**SPANDAU BALLET: She Loved Like Diamond (Reformation).** Some quaintly old-fashioned lyrics that seem to sit comfortably on the shoulders of the current Romantic vision. This soft-shoed lilting shuffle is somewhat marred by an embarrassing operatic warble from the man they're all calling "Foghorn" Hadley. The B-side's the same song without him. An improvement.

**THE FRESHIES: Dancin' Doctors (Pinnacle).** Sarcasm, daff lyrics and the kind of song that used to be called "underground" when it was invented in New York in the early '70s, and now sounds quite commercial. Troopers, this lot.

**OK JIVE: On Route (Frenzy).** Fails dismally to convey the

exotic liquid feel of their African pop sound, despite a Joe Jackson production. Wait for the next one.

**DEFUNKT: The Razer's Edge (Hannibal).** Sidewinding its way between 'rap' and 'funk'. In other words, nothing lacking in the hipness department. Good, actually.

**HAZEL O'CONNOR: Calls The Tune (R&M).** Not really a "new" single, just a track from the "Breaking Glass" soundtrack LP which pales by comparison to the recent and rousing "Will You". As do all her others.



**SHAKIN' STEVENS: Oh Julie (Epic).** And when it comes to corn, this man's virtually a combine-harvester. Moving away from straight rockabilly into a "cajun" squeezebox sound, it's fairly mobile but wears a bit thin on repeat. Wrote it himself, though.

**ZEITGEIST: Ball Of Confusion (Jamming!)** A spirited rant about the precarious nature of this planet of ours that's either a joke or very naive. "The only safe place to live is on an Indian Reservation" indeed! What's wrong with Shepherd's Bush?



**OLIVIA NEWTON-JOHN: Landslide (EMI).** "Physical" being one of the most successful career-revivers in living memory, the follow-up's bound to sound pretty thin. Earth-shattering it is not. The back of the sleeve features a colour snap of Liv wrestling with a dolphin and I'm damned if I know why.

# a

## ALBUMS

**A CERTAIN RATIO: Sextet (Factory).** A release to match the weather! Funk-based music is normally a summer sound but ACR's dense and gloomy pieces belong more to the bleak mid-winter. ACR are somewhere between disco and the discordantly experimental: this means that though the bass and percussion are tight and bright, the trumpet is a little out of tune and you can't hear the words. It's meant to be like that of course and pretty good it is too, even though all the tracks are a little smoky. (8 out of 10)

Dave Kimber

**ASSOCIATES: Fourth Drawer Down (Situation 2).** A well-packed drawerful too — and one that includes all the band's recent hit singles including the engaging "White Car In Germany"; the odd-jog rockabilly ride that's "Message Oblique Speech" and the ever active foundry known as "Kitchen Person". Billy Mackenzie's strung-out, passion-packed vocals are upper echelon stuff and even though I haven't got a clue about most of the songs' lyric content, the Associates' ever-changing sound makes aural pleasure. Dundee fruit-cake — nutty but not... (7 out of 10)

Fred Deller

**VARIOUS ARTISTS: A Splash Of Colour (WEA).** The first major showcase for many of the bands to have emerged from the much-talked-about 'New Psychedelia' and it's deadly dull to say the least. Most of the eight outfitts here (with names like Miles Over Matter, The Earwigs and The Marble Starceme) can see no further than copying the style and ideology of the long-gone, original psychedelic sound of the mid-'60s. The songs lack not only imagination but also melody and seem even more sorry when compared to their psychedelic predecessors. 'New Psychedelia' is nothing more and nothing less than yet another in a very long line of re-treads. (3 out of 10)

David Bostock



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# KRAFTWERK



## THE MODELS

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On EMI Records

# COMPUTER LOVE

Words and music by Hutter/Bartou/Bachik  
Reproduced by permission EMI Music Publishing Ltd

# FUN BOY THREE & BANANARAMA

Cast your eyes to the right. You know the game? That's a walkover. It's the Fun Boy Three.

But the ladies? Seeing as it's New Year, we'll head in due in your direction. They recently had a turntable hit with a rollicking re-make of the mid-'70s stomper

"Ain't A Mwanza."

"You've got it," Bananarama. The two outfit have just linked microphones in the studio and come up with a joint single entitled "It Ain't What You Do, It's The Way That You Do It."

Terry Hall (in the fluffy mushroom haircut) excavated the song from a Decca compilation called "There Goes That Song Again" by one Adelaide Hele.

The song was written by the veteran trumpet-player Sy Oliver as long ago as 1939 and has since become a staple on the late-night jazz circuit.

And, to complete our information service, Adelaide herself recently resurfaced in the film version of Shakespeare's play "The Tempest" alongside a newcomer called Toyah.

But how did this meeting of six extraordinary hepcuts come about, Terry?

"We were looking around for people who were doing stuff like us. We're concentrating on vocals and so are Bananarama. They're more or less in the same boat as us."

The single marks the first time that Terry has played piano in the studio. Although he found the experience "quite exciting", don't expect him to be taking on Liberace. He has a theory that values spontaneity over hard-earned craft.

"As soon as I think I'm getting good at an instrument, I'll give it up and go on to something else. It sounds more natural than having ten years of piano

lessons. I don't think you can take an instrument seriously. It's only a bit of wood after all."

The single's B-side sees another meeting and is cheekily called "Funnarama". After the girls added their vocals they had to belt off to Bristol for Christmas leaving the boys to fill in round the edges — which they did with an assortment of noises created by dropping everything from ash trays to drum cases. "It sounds quite funky!" laughed Terry.

Fun Boy Three have also been recording their debut L.P. which will be sardine-packed with other such oddball percussive effects. As well as recruiting a bundle of ethnic African instruments, they bought a xylophone at Habitat for a massive £2.

Over to Terry: "It sounds just as good as one that cost £1,000! Anything we see, we try out.

That's what makes recording so interesting. The album isn't, say, like a collection of 12 ska songs." A lot of the bands at the moment are crossing the gender lines and, as a result, enjoying greater success than ever. Just ponder a jiffy on the Human League. Terry agrees about the healthiness of this situation.

"Girls are very underrated! Both the bands are interested in the same kind of look which is really just being yourself . . . being natural.

"In the Specials we all dressed up in suits but I don't know if everyone really wanted to. In the Specials it was *one* big influence whereas now everyone does what he likes.

"What's your look, Terry?

"Oh, I'm just an old punk." Does that mean that the spiky pineapple cut of the mid-'70s has turned into that fluffy mushroom?

Ian Birch.





PIC DENIS O'REGAN

## FEBRUARY

**SIOUXSIE**

*Longest lasting one night stand*

**Flares and platform shoes? Can it be true?**

**PX**

**ALEX SHARKEY ION JAMES BROWN**

*Get up, Git on up*

**Liverpool's leading (electric) lights**

**OMD**

**STATE ARTS SHIRTS**

*Underwear in the Art Gallery*

**Brutality, love, death and blood**

*LYDIA'S LUNCH*

**NOW SOUNDS**

*TV21, Blue Nile, White Brothers, Wide boys awake*

**Tainted Style: the designers behind**

**SOFT CELL**

**AVANT**

*Christiane F, Duggie Fields, Gil Scott-Heron*

**Panny Charrington is photography in motion**

**GALLERY**

**CRISTINA AT HOME**

*Sending out for cookies*

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# PHILIP LYNOTT • YELLOW PEARL

Attack attack attack, attack, attack, attack

That's what we lack

We will arise, we will control, we will command, we will patrol

It's foolish under the guise of love and liberty

That we should capitalise and rob and fell

The poor for the socialistic tree

We will arise, we will control

Attack, attack, attack, attack attack attack

That's what we lack

We will arise, they will arise, we will control, they will control

We will command, they will command, we will patrol, they will patrol

We must fight back

We will arise, they will arise, we will control

We are now living in a situation

Where that self same situation depends on the yellow pearl

We will arise, they will arise, we will control

Attack, attack, attack, attack attack attack

That's what we lack

Control, we will control

It's genocide

Beware of the yellow pearl

We will control, control

Beware of the yellow pearl

We will control, control

Words and music by Ure/Lynott

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On Phonogram Records

# NEW SOUNDS NEW STYLES



# R.S.V.P.

Looking for pen friends? Send a postcard with brief personal details to  
**RSVP, Smash Hits,  
52-55 Carnaby Street, London W1V 1PF**  
and we'll do our best to help you.

Howdy! Blonde, blue-eyed female (14) wants crazy 14-16 year old male to write to. Likes Duran Duran, Spandau Ballet, Haircut One Hundred, Human League etc. Dislikes: The Tweds, Dollar, Midge Ure's moustache and all disco music. Any remaining guys, especially those living near Liverpool, Birmingham or Leeds, please write to: Adrienne McGrane, 385 Clontarf Road, Dollymount, Dublin 3, Eire.

All males and females required to write to Mary Frawley aged 15. Fave groups are The Police, Teardrop Explodes and Duran Duran. All letters answered, hopefully! Write to Mary at 31 Clapham Mansions, Nightingale Lane, London, SW4

Two female Ant fans are desperately

longing to write to two London lads, aged 12-15. We also like Madness. Photos if possible to: Louise and Claire Laune, 17 Rother Stone, Devizes, Wiltshire.

17 year old male, tall, dark and handsome, requires a Kate Bush fan to write to. I like Hazel O'Connor, Toyah and most of all, Kate Bush. Please include your photo when you put pen to paper and write to: Adrian Corcoran, Raham Demense, Tullamore, County Offaly, Tipperary.

My name is Linda Pender, and I am 17. I am a rock 'n' roller and mainly into Shakin' Stevens. I have a good sense of humour and lots of different hobbies. Photo appreciated. Contact: Springfield Flat, Crowthorn School, Broadhead, Edgworth, Near Bolton.

## ACROSS

- He wrote and had the original hit with "It Must Be Love" (4,6)
- Seasonal disco star
- First Jam hit (2,3,4)
- 10 & 27 Madge sale rate (anag. of group 7,6)
- Picture-shy anarchist punks
- TV surname of husband and wife detectives Wagner and Powers
- London rockabilly band (3,8)
- Personal title?
- 19 & 31 Talking Heads hit (4,2,1,8)
- 20 "Many" was written and originally recorded by Creedence Clearwater Revival
- "No 1 Song In Heaven" boys
- Bob Marley L.P. and epic movie
- A hit for Martha & The Muffins (4,5)
- Rock'n'roll dancing
- Their big hit was "How Long"
- Bone Jid rearranged
- Sybil's TV spouse
- See 19
- David of Talking Heads
- A street musician

## DOWN

- Human League smash from '81 (4,6)
- Rod's ex
- Indian instrument, a kind of eastern guitar
- King Queen!
- "— The Dragon"
- Who's Pete?
- See 18
- They sound like the ideal coffee bar group!
- Cultish American group who mix rockabilly with Hammer horror imagery
- Kinks oldie/Female name
- Her real name is Susan Ballion
- & 8 Police smash (7,2,1,6)
- Tatum's dad (4,5)
- Steve Harley's rebel was a Londoner by birth!
- There were two of them in an Undertones hit!
- See 10
- "I Knew The — When She Used To Rock And Roll"

**ANSWERS ON PAGE 37**

Two girls, Nic (better known as Lupie) and Tina (better known as Fluffy Bunny) are looking for a couple of hunks. We're aged 13 and 12. We're into Duran Duran, Depeche Mode, The Human League. Also interested in CB radio. Send your pics to: 13 Linden Avenue, Halesowen, West Midlands B62 9EL.

I am 16 and adore OMD (especially the stuff on their first album) I also love U2 and Kraftwerk, and would like to write to anyone over 16 with similar tastes. A.L.A. Pic if possible to: Annabelle, 11 Burghley Road, Wimbledon, London SW19.

Hi! My name is Gary Beck, I am aged 17½ and I'm a hunk into all kinds of funk, jazz, soul, reggae and the occasional dose of futuristic stuff. So if you're nice, write to me at: 4 Kingscroft Road, Woodmansterne, Banstead, Surrey.

17 year old girl would like to write to anyone, male or female. My likes include anything mod or union jacked. The Queen, Peter Powell and more! Write to: Karen Joyce, 13 Green Moor Link, Winchmore Hill, London N21. P.S. I'm mod — but lovable!

15 year old boy dying to scribble to anyone who is female (14-17) and into Japan, OMD, Depeche Mode, gigs, parties etc. Write to: Brian Jones, 18 Brynmoss Avenue, Rock Ferry, Merseyside L42 1NG.

I would love to hear from anyone in America. I am 15 and fave groups are: Madness, The Police and Adam. I am very interested in the latest fashions. My dislikes include heavy metal and punk. Please write to: 74 Charlton Road, Andover, Hants SP10 3JN.

20 year old male wants to write to females aged 17+. I like most sports and most music, especially Blondie, Toyah and The Human League. Pics if possible to: Paul Chapman, 64 Lye Copse Avenue, Hawley Estate, Farnborough, Hants GU14 8DX.

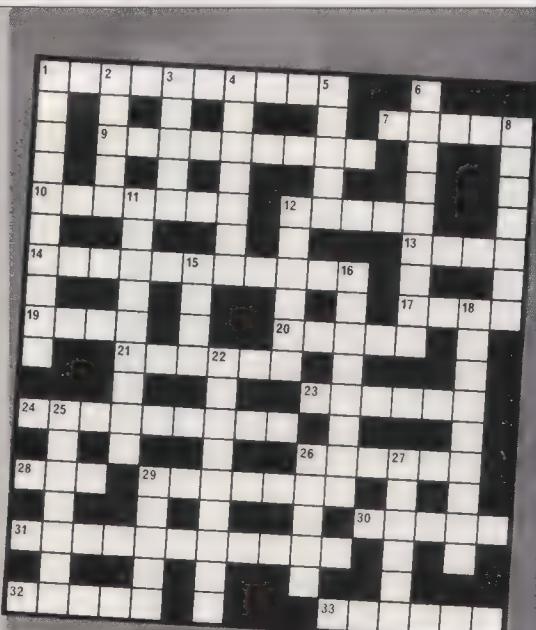
Cute brownie female with big brown eyes, fluffy hair etc. seeks boy aged 15-17. Into all music, but not so fond of reggae. Also likes sci-fi. Send pic to: Lucy (15), Lowe House, School Of St. Mary And St. Anne, Abbotts Bromley, Staffs.

14 year old boy wants to write to girl aged 13-14. Into: The Jam, Secret Affair and all other mod groups. I hate politics! If interested, write to: Michael Morris, 7 Catherine Cottages, Calvert Road, Middle Claydon, Bucks.

My name is Denise (21) and I'd like any nice males to contact me. Music tastes: The Jacksons, Barry Manilow and Real Thing. Send photo if possible to: Denise Furiung, 12 Grasmere Grove, Watergate Estate, Crook, Co. Durham.

Loony female, nearly 16, wants to write to anyone, anywhere. I can endure most types of music, but I especially like Madness and futurist music. I dislike punks, greasy rockers, M. Thatcher and early morning. Please send photo to: Marie Schofield, 101 Moor Lane, North Hykeham, Lincoln LN6 9AA.

I am a 15 year old girl and love heavy metal (AC/DC, Thin Lizzy etc). I also like Kenny Everett, Michael Palin and Rowan Atkinson. Males aged 15-18 preferred. Contact, with pic, at: Lisa Dawson, 12 Parker Road, Croydon, Surrey CR0 1DU.



# THE PASSIONS



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(I'M IN LOVE WITH A) GERMAN FILM STAR



By Andre Clegg

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VIDEO THAT INSPIRED  
THE BBC TV SHOW



FEATURING  
THE NEW SINGLE  
'MICKEY'  
(TIC 4)



DISTRIBUTED BY VIRGIN THROUGH CBS

RADIAL CHOICE



## LANDSLIDE

*Olivia Newton-John*

Cold winds rarely blow  
Here at the end of the rainbow  
Guess it's hard to believe  
I'd be willing to leave  
Someone walked up behind me  
Seemed to find me  
I felt him standing there  
I turned around and saw the face of an angel  
I fell, it wasn't fair  
It just wasn't fair

### Chorus

We took my heart, it was a landslide  
You know it was a landslide  
My head was saying this is the man  
My heart agreed  
My minor desires turned to major ways  
My needs won't be denied  
It was a landslide

Some are thrilled by all he says  
High on his campaign promises  
I don't wanna come down  
I don't wanna come down  
No promise he made me  
Would persuade me (I love him)  
Loneliness

I know when I try to go with him  
Doubt him, I confess  
I have to confess

### Repeat chorus

I'm in heaven when he's around (I'm in heaven)  
I'm in heaven when he's around (ooh this is heaven)  
I'm hoping that he might be

Hoping that he might be

The same as me

I'm in heaven, heaven

It isn't hard to see

Repeat chorus and add line to last

Words and music by J. Ferrar  
Reproduced by permission Rondor Music Ltd.  
On EMI Records

# CHRISTOPHER CROSS

## Arthur's Theme (Best That You Can Do)

Once in your life you'll find her  
Someone who turns your heart around  
And next thing you know you're closing down the town  
Wake up and she's still with you  
Even though you left her way across town  
Wondering to yourself, hey, what have I found

### Chorus

When you get caught between the moon and New York city

I know it's crazy but it's true

If you get caught between the moon and New York city

Best that you can do (best that you can do)

Best that you can do is fall in love

Arthur he does as he pleases

All of his life his master's toys

Deep in his heart he's just

He's just a boy

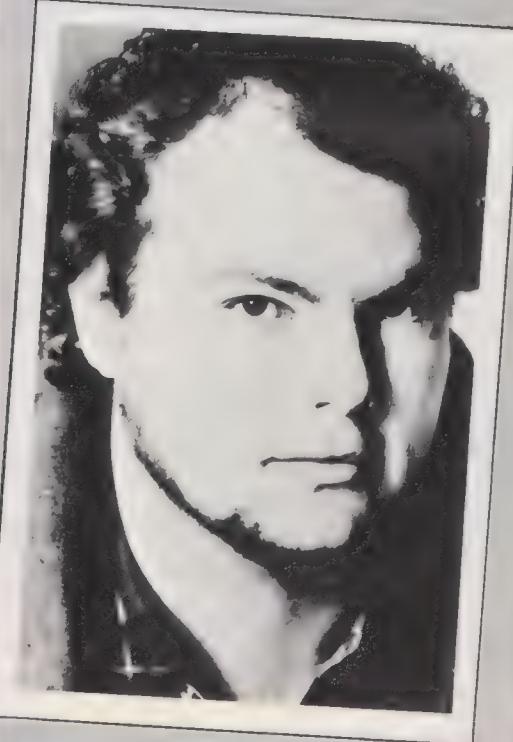
Living his life one day at a time

He's showing himself what a really good time is

Laughing about the way they want him to be

Repeat chorus to fade

Words and music by P. Allen/B. Bacharach/C. Cross/C. Beyer Sager  
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# Soft Cell

## SAY HELLO WAVE GOODBYE



NEW SINGLE NOW AVAILABLE  
IN BOTH 7" BZS 7  
& 12" BZS 712

some  
bizarre

# Get SMART!

Don't get left in the dark! Movie stars can answer your musical questions. TV, writing, to Glastonbury, Duran Duran, 100 Club, Coventry Street, London W1V 5BT.



## Which members, if any, of Duran Duran smoke?

Louise Milner

They all do, but to varying degrees. Simon Le Bon will smoke "anything really, but mostly other people's". Nick Rhodes will try "St. Moritz, though only sometimes". John Taylor and Andy Taylor always opt for Kents 100 and Marlboro respectively. Most reluctant smoker is Roger Taylor who will "very rarely try a Marlboro".

## Where can I obtain "Release The Bats" by The Birthday Party on mail order?

Sarah Ragg, Birmingham

The single is available by writing to Ivo, c/o AAD Records, 8 Hogarth Road, London SW5. Price (inc P&P) is £1.20.

## Is the Specials fan club still in operation?

Rude Boy

Due to the Specials split last year, there was also a change of management which left the club in disarray. However, new plans are currently under negotiation, and anyone who has since written should expect their reply soon. In the meantime, the Fun Boy Three have set up an Info Club, details of which will be

issued with the release of their debut album in early March.

Please tell me the name of Chris Foreman's (of Madness) baby! Dawn, Norwich

Chris and his wife Sue have a little boy, Matthew, aged four.

Where did Andy Fletcher (Depeche Mode) buy his tee shirt, the one emblazoned with drums and cymbals as modelled in the last Thursday issue. Also, will he marry me?

Me, Essex

Andy made his purchase in Johnsons of Kensington Market, London. Yes, he'll marry you.

Any info on Talk Talk, recent support to Duran Duran on their tour?

D/D Fan, Manchester

A recent signing to EMI, the band have been together about a year and all hail from Essex or East London. Average age being 19, they are Mark Hollis (vocals), Simon Bremner (keyboards), Lee Harris (drums), Paul Webb (bass). The debut single "Mirror Man" is released on Feb 5th.

In Kim Wilde's band there's a guitarist with black spiky hair. Is he her brother Ricky?

Helen Wragg

'Fraid not, Helen. The person in question is James Stephenson, a session musician who has appeared in Kim's videos. However, a permanent band will be formed when Ms. Wilde starts touring.

Talk Talk

## New single!

**← BOWWOWWOW →**

*Crowd Wild in the Country*

from the album SEE JUNGLE! SEE JUNGLE!

also available as special Cassette Pack

# SPANDAU BAILEY

## SHE LOVED LIKE DIAMOND

She ran the risk from unity  
Obsession dies alone with tragic  
She loved like diamond  
She loved like diamond  
And cut so hard  
She died

A passion course that leads to pain  
An acid taste that laced her soul  
She loved like diamond  
She loved like diamond  
And cut so hard  
She died

Another path, I've run them all  
The sun has cleared the stains, no time  
She loved like diamond  
She loved like diamond  
And cut so hard  
She died

She loved like diamond  
She loved like diamond  
And cut so hard  
She died

Words and music by Gary Kemp  
Arranged by permission Reformation Publishing Co Ltd  
On Reformation Records



# SHAKATAK

## EASIER SAID THAN DONE

I don't miss you everyday  
I don't need you anyway  
You can take your love away  
but it's easier said than done  
Don't shout out when you've won  
Don't hide my love and run

I don't miss you everyday  
I don't need you anyway  
You can take your love away  
Mmm, but it's easier said than done  
You can't shout out when you've won  
Can't hide my love and run

I don't miss you everyday  
I don't need you anyway  
You can take your love away  
Man, but it's easier said-than done  
Can't shout out when you've won  
Can't hide my love and run

Words and music by W. Sharpe/R. Odell  
Reproduced by permission Skratch Music Publishing Co.  
On Polydor Records.

# CELLULOID PRESENTS DISCO-ROUGH

DISCO ROUGH

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PRODUCED BY JACNO

SECRET LIFE

MATERIAL

PRODUCED BY MATERIAL WITH MARTIN ONE

MAD AFFAIR

ELLI & JACNO

ARRANGED AND PRODUCED BY JACNO

JKUE BOX BABE

ALAN VEGA

PRODUCED BY ALAN VEGA

UPRIVER

MATERIAL

PRODUCED BY MATERIAL WITH MARTIN ONE

RECTANGLE

JACNO

PRODUCED BY JACNO

MATHEMATIQUES MODERNES



MATHEMATIQUES MODERNES  
LES VISITEURS DU SOIR ILPS 9000

ELLI & JACNO  
FOOT VA SAUTER ILPS 5000



CELLULOID

METROPOLIS

# Video

The rise and rise of the pop video has brought mini-movies into every living room. Adam and the Ants are in the League in detective thrillers. Barry Manilow in triplicate. Ultravox are being stalked by a killer. Culture Club are actually Toyah charging around in a chariot. These days the visual art is as important as the music. We sent **Johnny Black** out to talk to the people behind the video cameras - the folk who are changing the way we look at music.

## INTRO

This is the electronic age, and as music can be created electronically so can the visual image of a group be captured, presented and even improved by the electronic visual recording medium - video.

Videotape looks much like an ordinary sound recording tape,

but pictures and sounds can be recorded on its surface and immediately played back, making it a much more versatile medium than film.

A video director can produce a promotional video (promo) for a short, featuring a chart-topping single in less than a week. If the promo gets a showing on "Top Of The Pops", which is seen by sixteen million viewers, sales of the record will

usually soar, and it has been said that a good video can sell a bad record.

Before the video age, groups were forced to tour ceaselessly, attracting a few new fans at each show until there were enough to put their records in the charts. When Queen topped the charts in 1975 with "Bohemian Rhapsody", thanks to a brilliant video made by Bruce Gower, the new way was clear.

Videos allowed artists to project exactly the image they wanted and save the expense of touring. More people have seen Adam Ant or Gary Numan via video than could ever see them in concert. A whole new industry has sprung up to make these powerful mini-features and the people who put them together, the directors, are often responsible for creating the public images of the artists they shoot.

## THE PRODUCERS

**MIKE MANSFIELD**, probably the best known and longest-established video-maker, started off directing "The Epilogue" for Southern TV and moved into pop in the early 70's when he made short films with groups like The Bay City Rollers. He then directed pop show "Supersonic" but is currently best known for his work with Adam on videos for "Stand And Deliver", "Prince Charming" and "Ant Rap". Here's how he sees his trade:

**THEORY:** "We have to provide differing images to keep the kids entertained week after week. We try to encapsulate a fragment of Hollywood, a fragment of escapism. Glamour, extravagance, excitement... all the things we need in these depressing times. It's a blend of art and business."

**PRACTICE:** "You can make excellent videos really cheap. One I did for The Dickies cost £2000 and I can watch it again and again."



Mike Mansfield directs Adam during the making of "Ant Rap".

"During 'Prince Charming', it took Adam four hours to do his make-up. Have you any idea what it costs to keep a twenty-five man crew waiting for four hours? A good lighting director alone costs £250 a day."

**ADAM:** "He isn't an experienced

actor, but he's willing to try anything. When he crashed through that window in 'Stand And Deliver' he slashed his wrist and forearm. Then we had to ask him to do it again."

"Basically, he devises the scripts and I orchestrate them."

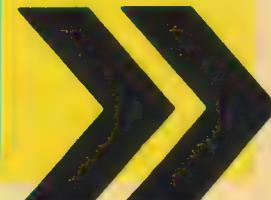
We try to have a surprise guest in all the Adam videos. We've had Diana Dors, Lulu and we've got a sensational stage star for the next one . . ."



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“They have a great deal of potential, especially given the 2012 election season. I think it’s a great opportunity for them to make a mark.”

3





Spandau Ballet never tour and therefore video is of paramount importance to them. In order to get that wide-screen spectacular look for "Musclebound" they travelled to the Lake District with director Russell Mulcahy and crew.



The Specials filming "Ghost Town", a song about Coventry, in a tunnel under the Thames.



Attention to detail is all important for Mike Mansfield (centre). Here he makes sure Boney M have got clean hands before filming "We Kill The World".

Madness videos are renowned for what they manage to achieve on a low budget. Here Lee Thompson plays the sax solo from "Baggy Trousers" while dangling from a crane above a Camden Town playing field.

# Video

## THE PRODUCERS

**DEREK BURBRIDGE**, the man responsible for those super-cool Police videos, started off making commercials. Nowadays he works in the USA for a lot of the year (with his wife Kate operating the camera) and steers clear of the big budget approach.

**THEORY:** "You can cover the world market by doing a package of four live numbers and a promo. The promo is for the first single off an album, live numbers are good for American shows and one of them is usually the second single. That's how I like to work."

**PRACTICE:** "I tailor my videos to the artist, so you feel you are watching a Police video or a Numan video and not a Derek Burbridge video. My generation is now the establishment, the old boy network. This makes it very hard for new young people to come through."

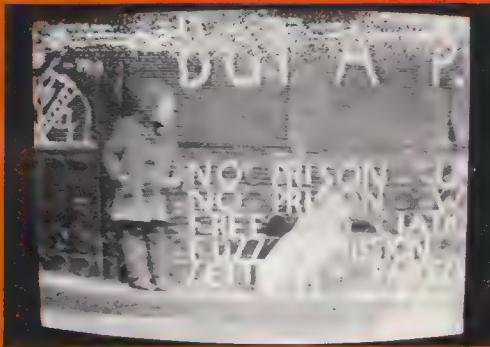


Pic: Mark Rusher



Gary Numan and Gary Numan in "We Are Glass".

Pic: Mark Rusher



Pic: Mark Rusher

## THE PRODUCERS

**BARNEY BUBBLES** is the mystery man of video, he refuses to have his picture taken. After a successful career as a record sleeve designer, he has branched out into video with productions for The Specials, The Fun Boy Three, Squeeze and



Elvis Costello. His approach is down-to-earth but imaginative.

**THEORY:** "A good video can sell a record which otherwise might not do well. The record companies know that I think Chrysalis would agree that The Specials' Ghost Town video helped sales a good deal. This year I intend to start making videos which are really inexpensive but really inventive. It can be done, you know."

**THE SPECIALS:** "For Ghost Town we had a convoy of three camera cars, started filming about midnight on Saturday and finished at ten on Sunday morning. They really get into all the fighting and action scenes, leaping out of moving cars as if they'd done it all their lives. At one point a £2000 camera fell off the car roof, but when we saw the results we kept the shot in because it looked great."



## OUTRO

Britain leads the world in the making of rock videos. Even stars like Barry Manilow, Olivia Newton-John and Blondie usually have their videos made by British directors. As well as being cheaper than touring, promos are also more cost effective than TV ads. A thirty second ad can cost over £70,000 but a three minute video can be made for a tenth of that.

Although there are only a limited number of outlets for rock

video in this country, the opening of the new independent Channel Four will improve matters and the future may see developments like cable TV (in Los Angeles there's already one channel showing rock promos 24 hours a day).

The next video explosion could be direct selling to the public. Blondie, Queen, Siouxsie and others have already released video albums but compilation tapes featuring twenty hit groups from various labels will soon become widely available over the counters. When mass

production brings prices down they could be coming within ultimately replacing conventional record albums.

As the video age settles down bands begin to write their songs with the video in mind and the visual image becomes as important as the music.

Dave Robinson sounds a cautious note: "Live music could die as a result of all this. In the future nobody will bother to tour because it costs too much. I don't think that's depressing, it's just a fact. We must use the technology if it is there."

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T 186 TOYAH

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T 160

T 161 BAD MANNERS

T 213 SIOUXSIE

T 191B

DEAD KENNEDYS

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T 158 TOYAH

WHITE BOWIE

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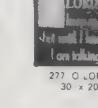
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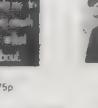
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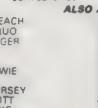
1235 IRON  
MAIDEN  
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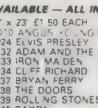
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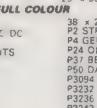
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SHAKIN STEVENS, KISS,  
STATUS QUO, CRASS, LED ZEPPELIN,  
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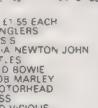
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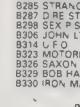
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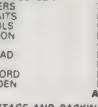
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WILLIAMS  
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P4 ROB MARLEY  
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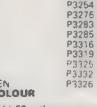
RO24 MY MILE  
HIGH



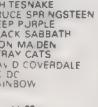
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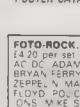
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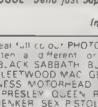
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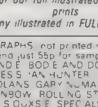
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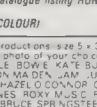
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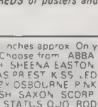
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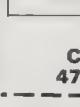
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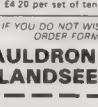
RO32 RAINBOW



RO33 RAINBOW



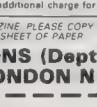
RO34 RAINBOW



RO35 RAINBOW



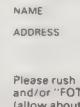
RO36 RAINBOW



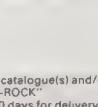
RO37 RAINBOW



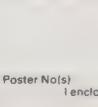
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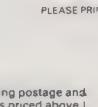
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# STAR TEASER

The names listed are hidden in the crossword. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution, page 37.

AC/DC  
ALTERED IMAGE  
BAD MANNERS  
BARRY MANILOW  
BAUHAUS  
BONEY M  
BOOMTOWN RATS  
BOW WOW WOW  
CHI-LITES  
CLIFF RICHARD  
DAMNED  
DOLLAR  
DRAMATIS  
DURAN DURAN

FOUR TOPS  
FUN BOY THREE  
GENERAL SAINT  
GEORGE BENSON  
GODLEY AND CREM  
IMAGINATION  
JAPAN  
JETS  
JONA LEWIS  
JOSEF K  
KIM WILDE  
KOOL AND THE GANG  
KRAFTWERK  
MODERN ROMANCE

NEW ORDER  
PINK FLOYD  
POINTER SISTERS  
POLICE  
RAINBOW  
SAD CAFE  
SHOWADDYWAY  
STATUS QUO  
TED NUGENT  
TOYAH  
ULTRAVOX  
ANGELS

B S B B A S I L E G N A V I P H S E  
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N A W B D O D E A L F A N E R Y E N  
O T O S O M M Y R G M K G A D O T A  
S U W H D W A T O N I A I D P T S M  
N S W O A G M N E L M N A O N B I O  
E Q O W M Y E D N I F W A E N E S R  
B U W A E G O N D E Y K G T S S R N  
E O W N K D E E E D R U N E I P E R  
G E O D G O R E D R N S M I T O T E  
R B B M R E O A R D A E P A P T N D  
O G O E T A W L E H R L T O T R I O  
E A B L I O H T A C T S S U I U O M  
G M A A H W W C D N D Y L A K O P R  
O I C S R K E N I U D T O R I F F A  
D D I R F R A L R R R T E B F N O I  
C L A E N Y Y A A A F W H U N R T N  
C S S I E J N M V N T F N E R U U B  
G O E L B D A O A F O S I E G R F O  
J O D T U T X P A N U J D L A A G W  
W O N R I O O R A A I R O L C R N A  
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J N O W I T I U T W P O O D A S D B  
A O O C L S A H E E D L I W M I K S  
K B E U H B Q N C W J G G U N D E T

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Thursday 21 NOTTINGHAM, Rock City  
Friday 22 NEWCASTLE, Polytechnic  
Saturday 23 SHEFFIELD, University  
Sunday 24 NORWICH, University  
Thursday 28 MANCHESTER, Polytechnic  
Friday 29 BIRMINGHAM, Polytechnic  
Saturday 30 LANCASTER, University

#### FEBRUARY

Monday 1 READING, Hexagon Theatre  
Tuesday 2 LONDON, The Venue  
Wednesday 3 GUILDFORD, Civic Hall  
Saturday 6 GLASGOW, Queen Margaret Union Hall  
Sunday 7 DUNDEE, University  
Monday 8 EDINBURGH, Playhouse  
Wednesday 10 YORK, University (T.B.C.)  
Thursday 11 STAFFORD, Borough Hall  
Friday 12 CARDIFF, University

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# SOMEDAY YOUR PRINTS WILL COME

(AND YOUR FREE LPS!!)



To The Shores Of Lake Placid



Big in Japan. Derek il Love You! Echo And The Bunnymen. Lor. And The Chameleons. Those Naughty Lumps The Turquoise Swimming Pools. The Teardrop Explodes Whopper.

Now there's one burning question on all our lips these days: is a home complete without a camera?

We think not. And so do Kodak. Between us we intend to set all to rights by doling out five spanking new Kodak Instant Picture Cameras to our deserving readers. They are — we must add — the very latest in modern design, built-in flash, automatic exposure and focus — the works. Foolproof, in fact. Just press the button, day or night, and out pop perfect colour snaps that develop in minutes. And you get a neckstrap, batteries and a three-year guarantee thrown in.

Anyone who fancies one of these never-to-be-repeated offers should have a crack at the Very Hard Quiz basking below. Note the four song titles (cleverly selected for their 'photographic' theme). Which of the four bands listed recorded which song? List the bands' names (in order) on a postcard, include your name and address, and aim it in the direction of "Smash Hits Kodak Competition", 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

The first five correct answers to leap out of the mound on February 4 will win a Kodak Instant Picture Camera plus a copy of the new Zoo compilation LP, "To The Shores Of Lake Placid", autographed by members of The Teardrop Explodes and Echo & The Bunnymen. The 20 runners-up will just (just!) get the LP. And if that ain't a bargain, what the hell is it?

Here's the song titles — a) "I Am A Camera"; b) "Gentlemen Take Polaroids"; c) "Pictures Of Lily"; d) "Girls On Film". Who recorded them? Was it — Japan, Duran Duran, The Buggles, The Who?

## COMPETITION WINNERS

**SOFT CELL COMPETITION** (Issue Dec 10), correct answers were: (1) Southport and Blackpool; (2) 24 and 22; (3) an collage in London; (4) Memorabilia; (5) Julie Andrews or Diana Dors. 50 winners receive copies of "Non-Stop Erotic Cabaret"; Ceri Fender, Oxford; Pedro Galvea, London SW9; Melina Cook, Coventry; Tracey Hewitt, Dorset; Alexia Vernon, Taunton; C. Lee, Hitchin; Deborah Prosser, Mount Drive; Julian Burdett, Brighton; James Molloy, Wigan; Linda Weston, London N12; Marion Boscombe, Chelmsford; Bernice Kaye, Bradford; Shirley Warren, South Brent; Richard Smith, Longlevens; Helen Gosforth; Helen Williamson, Pimlico; Sara Hitchcock, Bay St. Edmunds; P. Davies, Newport; Susan Brown, Dunstable; S. Day, Leatherhead; Ruth Shakespeare, Kings Heath; Mary Storow, Hexham; Melonie Hacking, Wimborne; Lisa Anthony, Attenborough; Keith Parfitt, Uxbridge; Christine Elsden, Northgate; Abigail Levy, London E11; Samantha Crowley, Milton Keynes; David Thompson, Avon Nicola Crutchett, Exeter; Janet Grodowski, Bristol; S. Riley, Portsmouth; Nicola Cooper, Dyfed; Rachel Bowen, Stockport; Susanna Giove, Sheffield; Andrew Lim, Woking; K. Harvey, Peterhead; Angela Jain, Wakefield; Tracy Arckens, West Denton; Julie Smith, Huddersfield; Angela Brown, Longton; Kate Peachey, Hailsham; Donna Waterer, Alveston; J. Fitzgerald, London E12; Hazel Dore, Yelverton; Denise Bulman, Old Cattion; Scott Webber, Enderby; Amanda Thompson, Alveston; Elaine Robinson, Northallerton.

**THE BEATLES COMPETITION** (Issue Dec 10), correct answer was: "Help". Special Limited edition hardback of Beatles LP's book was won by K. Welch, Lichfield; Amani Obeid, Birmingham; Ian McPherson, Hamilton; F. Brown, Irvine; Fiona McLeod, Surrey.

**MODERN ROMANCE COMPETITION** (Issue Dec 24), correct answers were: (1) Leyton Buzzards; (2) The Grottoes, Bally, Wobble, 50 winners receive autographed copies of "Adventures In Clishamb": Carol Giles, Trowbridge; Deborah Livingstone, Newton Hall; Sarah O'Neill, Stockley; Jenny Khan, Luton; Nicki Edwards, Saltash; S. Blackburn, Cheshirefield; Adele Rose, Lincoln; J. Smith, Levedale; Mark Joseph, London N10; Louise Bodcock, Ely; Andrew Tomlin, Leicester; Susan Greenough, Slinfin Moor; Paul Guyll, Chester-le-Street; Alison Buckleham, Beccles; Christine Pearce, Hall; Helen, Croydon; Sally Bovey, Kingswood; Jane Richardson, Redcar; Annie Brown, Glasgow; Janice Stunt, Rayleigh; Caroline Brown, Kilburn; Nigel Adams, 50 Leicestershire-on-Sea; Claire Mallett, Bath; Liz Jones, Stourport-on-Severn; Alex Taylor, Alcester; Dianced Bush, Cornwall; Kathleen Tilbury, Aston; Andrea Brown, Burscough; Janice Large, Seacroft; Gill Kitchen, Gloucester; Karen Bulmer, Chelmsford; Della Sevier, Moseley; Richard Day, London NW5; Heather Meadows, Gorse, Frankie Neary, Solihull; J. Fox, Easfield; Helena Kubinsky, Woking; Pam Beauland, Newton-le-Willows; F. Bingham, Bournemouth; Lynn Johnson, Kiveton Park; Jonathan Crossley, Holt; Sharon Wooley, Hanover; Karen Knox, London E10; Angela Ferguson, Brierley Hill; Laura Preston, Stanford-le-Hope; Hazel Fisher, Humberstone; Molly Ratcliffe, Newton Aycliffe; Ruth Chitty, Hornby; Weid; Zoe Holdsworth, Rushden; Mares; Grosvenor, Chelmsford.

**And finally, our BOWIE COMPETITION** (Issue Dec 24), the correct answer was: Bowie made an advert for ice-cream. 50 "Champagne twinkie" albums go to: Carol Hart, Chorley; Nikki Barton, Dorset; M. Shawford, London N6; Linda Mullan, Chelmsford; Karen Pearson, Great Haywood; Denise Camavan, Blackburn; Lucy Gregory, Brighton; Dinah Middleton, Wigan; Helen Jones, Doncaster; F. Raw, Blyth; Clare, Aylesbury; Leesley Howell, Tiverton; Jeremy Cocks, Truro; Neil Harrison, Pudsey; Gina Rahamed, Northfield; Rosalind Siddaway, Middlewood; Somersett King, Swindon; David Corbin, London SW19; Clive Product, Cheltenham; St. Giles; Michael Robson, Newlyn Aycliffe; Jacqueline Walker, Kent; Ian King, Stockport; Alan Popham, Exeter; John L. Bateman, Ambleside.





IN THE NEXT ISSUE OF **SMASH HITS**



# Japan

Will they stick together?  
David Sylvian sets the record  
straight

## SPIDER'S WEBLET

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Pic: Graham Smith

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the  
**MOOD**



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# NIGHTS OUT

Remember to check locally before setting out in case of late alterations. Compiled by Bev Hillier.

## TOUR DETAILS

**Altered Images:** London Hammersmith Palais (February 7).

**Fad Gadget:** Glasgow Nightmoves (January 28), Edinburgh Niteclub (29), London Kings College (February 19).

**Sammy Hagar:** St. Austell Cornish Lido (January 23), Southampton Gaumont (24), Bristol Colston Hall (25), Sheffield City Hall (26), Glasgow Apollo (28), Newcastle City Hall (29), Liverpool Empire (31), Birmingham Odeon (February 2), Ipswich Gaumont (4), Lancaster Uni. (6), Manchester Apollo (7), London Hammersmith Odeon (9,10).

**Haircut One Hundred:** London Kilburn National Club (January 27).

**Meat Loaf:** Birmingham National Exhibition Centre (April 24).

**Modern Romance:** London The Venue (January 22).

**New Order:** North London Poly. (January 22).

**Ohio Players:** Watford Baileys (June 7,8,9,10,11,12), Manchester Uni. (27).

**Golden Garter:** (14,15,16,17,18,19).

**Orange Juice:** Manchester Rafters (January 21), Norwich East Anglia Uni. (22).

**Shakatak:** Haywards Heath Taverners (January 22), Leicester Poly. (23), Margate Winter Gardens (26), Middlesex & Herts County Club (27), Sunderland Close Encounters (29).

**Stranglers:** Sheffield Poly. (January 21), Aberystwyth Uni. (22), Leicester Uni. (3), Brighton Top Rank (25), Guildford Civic Hall (26), Cornwall St. Austell Colliseum (27), Hemel Hempstead Pavilion (28), Hanley Victoria Hall (29), Swindon Oasis (30), Poole Arts Centre (31).

**Mari Wilson:** Bath Uni. (January 22), Cardiff Neros (23), London Dingwalls (28), Sheffield Uni. (29), Bradford Uni. (30), Oxford Scamps (February 1), Cambridge Sound Cellar (5), Keele Uni. (6), Leeds Warehouse (9), Liverpool Warehouse (10), Manchester Poly. (11), Edinburgh Niteclub (12), Retford Portobello Club (13), Reading Uni. (16), London Uni. (Malet St.) (19), London Bedford (26), Coventry Warwick Uni. (27).

Pic: Mark Rusher



Nick Heyward gits down.

## HAIRCUT ONE HUNDRED

As 1982 slipped off the starting blocks, London's Institute of Contemporary Arts (usually a hotbed of the avant-garde) put together a special rock week. It featured a clutch of 'experimental' bands with silly names like Gene Loves Jezebel.

When Haircut One Hundred were first booked for the jamboree, they were little more than a twinkle in their manager's eye. But by the time they played, they had already notched up a hit in 'Favourite Shirts (Boy Meets Girl)'. The single had energy, enthusiasm and a touch of romance.

On stage The 'Cuts came over just as well despite the sound

quality. From the moment they banged the first conga, they bounced and danced, generating irresistible excitement. The ICA might not be very big but everybody managed to find six inches of space in which to move a leg.

Even though all the band look good, Nick is unquestionably the centre of attention — the kind of person who could make a rubber diving suit fashionable! Tonight, however, he had gone for the white shirt and the towel-around-the-neck look and very sensible it was too. It was far too hot for thick V-neck jumpers.

Mark Rusher



Pic: Steve Ranson

Elvis Costello returns to announce the fact that he doesn't know any more tunes.



Everything stops for tea.

## ELVIS COSTELLO & THE ATTRACTIONS

Who'd have thought it? That the scrawny bloke who spat fire and brimstone in seedier London clubs during the late '70s would now be a contender in the Frank Sinatra stakes?

Elvis Costello didn't so much play a gig as stage a spectacle. True to his mischievous nature, he chose the home of classical music — the majestic Royal Albert Hall. And as if that wasn't enough, he hired the Royal Philharmonic Orchestra for the night with their penguin suits and professional polish. After an hour from E.C. and the Attractions (joined by pedal steel guitarist John McFee), the two mighty forces came together.

Their early efforts betrayed the fact that they had only practised for eight hours. Following a shaky 'Shot With His Own Gun' and a jaunty 'Accidents Will Happen', the Phils fluffed the intro to 'Sweet Dreams'. Elvis cracked a smile and quipped: 'And then again it could sound like this!'

The mating wasn't a complete success. Sometimes the orchestra decorated the song like a Christmas tree — lots of gaudy knickknacks that added nothing of any value. But at other times (as with 'Watching The Detectives') the song was transformed. Costello's words were given a suitably chilly feel.

The material came largely from the 'Almost Blue' and 'Trust' albums with a smattering of new items like the scalpel-edged 'Town Crier'. The other big difference was El's voice. He has learnt how to sing and yo-yoed his vocal chords with a dexterity that the Las Vegas crooners would give their cummerbunds for. His versions of 'Clowntime Is Over' and 'Just A Memory' were epic.

Finishing on 'What's So Funny 'Bout Peace, Love And Understanding', the audience then demanded more. Elvis, his grey zoot suit now a tad sweaty, bounced back on and shouted: 'We simply don't know anymore'.

Seems he was right.

Ian Birch

SMASH HITS

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